

**University of Florida**  
**School of Theatre and Dance**  
**TPP 4531, sect. 14F8, Stage Combat/TPP 6536, sect. 14GA, MFA Stage Combat**  
**Spring 2023, MWF periods 4 & 5 (10:40-12:35), O-Dome Rm: Practice Court, Rm 2350**

**Instructor:** Tiza Garland  
**Office:** 226 Nadine McGuire T&D Pav.  
**Phone:** 273-0518  
**Office Hours:** MW 1:00-2:00pm, & appt.  
**e-mail:** tgarland@arts.ufl.edu

**Prerequisites:** Acting II or  
permission of instructor

**Course Catalogue Description:** An introduction to stage combat that teaches unarmed and various weapon techniques. Emphasis is on safety and control.

**Specific Course Description:** Instruction in standard stage combat techniques of Unarmed and Armed. Safety is emphasized in the creation of the illusion of unarmed and armed violence.

**Course Objectives:**

- Understand and apply basic stage combat techniques in a safe and effective manner
- Develop a better sense of awareness, balance, control, and coordination.
- Learn partnering skills that include clear communication and trust.
- Learn and use a specific vocabulary for unarmed and armed stage combat techniques.
- Integration of acting exercises, exploring the balance between technique and emotional involvement.

**Personal Statement:**

In support of antiracism and anti-biased practices, I am committed to being responsive, informed, and accountable to the students we serve at SoTD and creating an inclusive community focusing on equitable practices for traditionally marginalized groups. In the stage combat & movement classroom, this is reflected in many ways. First is my approach to movement, there are no hierarchies in movement. There is not inherent right or wrong, good or bad, in movement or gesture. There is meaning in movement for the mover and the observer. Understanding those meanings requires an understanding of various social contexts and cultural awareness that invites interrogation of positionality and power structures. Approaching movement training for the actor in this way allows us to challenge historically accepted behaviors and social “norms.” The exploration of movement as a tool for the actor allows actors an opportunity to discover things about themselves and others. Understanding that there is no ideal movement, and an interrogation of what has been held as “norms” or “ideal” is an anti-racist and anti-biased practice. The interrogation of movement will offer opportunities to engage in conversation and reflection. Some of the exploration will be exhilarating, some might include discomfort. The discomfort usually is a signal of unfamiliarity: Question the comfort and lean into the discomfort; that is the growing and learning edge.

**Course Requirements:**

Dress: Jazz sneakers are required (or dedicated indoor-only studio shoes). Thin Leather gloves with fingers are required. Knee pads and elbow pads are recommended.  
Dress appropriately for the situation at hand. Wear comfortable, casual, non-binding clothes in which you can move (no skirts, tight pants, no jeans, or fragile clothing). No

bare mid-drifts, no t-shirts with cut off sleeves (tank tops ARE acceptable). Cover underwear and chests. **NO HATS.** No pajamas nor clothing that is excessively baggy. No jewelry. **Take out facial piercings, naval piercings.** Bring a change of clothes if necessary. A clean professional look in movement clothes is preferred; solid colored shirts and appropriate athletic pants/shorts.

**Be ready to work at 10:40, not ready to change clothes.**

\*\*A student not dressed appropriately will be permitted to watch class and accept an absence for the day. See Attendance Policy. This is an experiential class, you learn by participating. You must dress appropriately in order to participate.

\*\*A student who arrives to class “on time” but then has to leave to change will accept a tardy. (“I’m here but I’m going to the bathroom,” means you are NOT here. You will be marked tardy). See Attendance Policy.

Participation in class exercises

Rehearsal: **Students are expected to prepare and rehearse scenes outside of class**

for in-class evaluation. All out of class rehearsals for class assignments are to be noted in your **Rehearsal Log** which is a separate section of your Critical Thinking Log.

Notes: Bring a notebook to class to write down quick notes and helpful hints, if necessary.

Note taking is expected, however, **do not interrupt the flow of class to run to your notebooks to take notes, this takes time away from doing work.** You are welcome and expected to make notes, but don’t disrupt the class to do so. Using a notebook so you can take written notes or draw is preferred, you are asked not to use computers/mobile devices to take notes in class (if you have an access need that requires accommodation, please let me know). Alternately, many previous students have found it helpful to record voice memos on their phone immediately after class.

Performance: Various scenes will be evaluated for a grade. **Scenes not prepared for presentation dates will receive a zero (0) for that assignment.** This includes being off-book. As this class is intended to train the ACTOR combatant, any scene not off-book will be considered not prepared and result in a zero (0) for the assignment.

Critical Thinking Logs (CTLs): CTLs will include specific vocabulary, key phrases, concepts, exercises. Descriptions, personal notes and personal observations are optional. Must be ELECTRONICALLY SUBMITTED before the beginning of class, see course calendar for due dates. Label each section and submit it in the basic outline form provided below. **Clearly identify and label each of the four sections for CTL entries.** **CTLs that do not follow the required outline format will not be read and will receive a grade of zero (0) for the entry.**

The following 4 sections are REQUIRED for a COMPLETE log entry.

1. Observation (WHAT): A **list** of activities and techniques learned each day. This is a bulleted list. This is to be in chronological order of how events of the day progressed.

2. Description (HOW):

-- Detail any choreography that is part of an evaluation. Do not detail drills.

NOTE: some class sessions will not include choreography, if this is the case, simple note “No choreography” or “N/A.”

**Optional:** For each item on the bulleted list, provide a clear description of exercises and activities listed under “Observation.” **DESCRIBE** exercises and techniques. For said techniques note the safety measures of the technique,

and the staging used for the technique. For presentations note who did what in class. Note the skills and techniques.

Consider this your TECHNIQUE LOG. Simply note in chart form how to execute a technique.

--Use the following basic chart for Unarmed Techniques:

	Aggressor	Recipient
Eye-Contact		
Target		
1		
2		
Safety Considerations:		
Staging Considerations:		

--For R&D techniques a simple move-by-move (one move per line) description will be the clearest way to note technique.

--Note any drills, but *there is no need to detail the movement sequence of the drills*, just the techniques addressed and helpful hints.

--DO NOT CUT AND PASTE FROM PREVIOUS CTL ENTRIES.

\*\*Once you have accurately described an activity, you do NOT need to describe it again in subsequent CTL entries. Simply refer to the date of the CTL entry where you first documented the activity.

3. Critical Thinking/Lesson of the Day (WHY): What is the lesson or lessons gained **and/or principles** that can be applied to the process of acting? Note: A "lesson of the day" is NOT "I learned how to parry today." Do NOT list techniques, rather **note concepts**. This is a cause-effect statement or a concept that leads to clarity. For example, "Physical listening leads to a visible 'give-and-take' between scene partners." This must be stated as a complete sentence that indicates a topic and a specific thought about the topic. Do NOT use the lead-in "Today's lesson is..." It is a weak filler statement and is not reflective of collegiate level writing.

4. Application (WHAT IF): Be SPECIFIC. What is the relationship of the Lesson to the Acting Process? Think of expanding the concept.

1) State how the concept relates to the acting or rehearsal process.

2) Personalize it; state how you will apply these lessons to your personal acting approach or rehearsal process. Do NOT list how you will apply it to class work, this is for making relationships between concepts learned in class and the craft of performing. This statement is bigger than class, it is about transferring knowledge to your process. *Note a specific task* you will attend to in your next NON STAGE COMBAT rehearsal (the idea is to state how a concept and task from class will be applied to your production work or rehearsal process). You can complete the following sentence: "In my next rehearsal for (*Sweat*) I will (do what task) in order to (make a statement about the professional or artistic goal the task supports)." State clear observable and measurable tasks—"I will explore" is not specific, you need to state/define what "explore" looks like in this instance, note what exercise you

will use in order to explore. Be specific. Think of it as a To Do task for your next rehearsal.

**\*\*If you are absent it is your responsibility to get notes/assignments from a colleague (State your colleague's name, not doing so is considered plagiarism). You need a CTL for every day of class whether you were in attendance or not. If any student is guilty of a simple cut and paste of another's CTL, all students involved will receive a grade of zero (0) for the entry. --CTL entries may also include other notes from class in addition to personal observations, self-assessment notes, observations, questions, etc.**

Rehearsal Log (RL): Out of class rehearsals for in class (Stage Combat presentations/projects/course work review will be documented in a Rehearsal Log. Logs will include: 1) start and end time, 2) date, 3) scene/assignment, 4) location, 5) with whom (if appropriate), 6) what was accomplished, and 7) what discoveries were made. Note what was successful and what was a challenge to be worked on in the next meeting.  
--Memorizing lines, looking for material, researching, or doing warm-ups or asana practice **will NOT** be considered for Rehearsal Logs. Exploration and application of in-class exercises are appropriate activities for Rehearsal Logs.  
Rehearsal logs will be a separate section at the end of each actor/student's weekly Critical Thinking Log.  
Students are expected to record a MINIMUM of two rehearsal logs per week.

Contemporary Theatre Factoids (CTF): Weekly students will note one factoid about actors, directors, producers, designers, playwrights, or casting agents/directors on Broadway or in Regional Theatre to broaden their knowledge of professional contemporary theatre arts. Submit the factoids (approximately 100 words) at the end of the CTLs after the Rehearsal Logs. Include the citation of where you found the information.

Playcards: See course schedule for due dates. All play cards will include title, author name, date written, plot summary – do an act and scene breakdown (500 words max.), and a monologue selection (with character name) that would be appropriate for YOU or a colleague. Note who, SPECIFICALLY, might be able to use the selected monologue for an audition piece (be specific, give a person's NAME). Late playcards will receive a grade of zero. If the summary is longer than the max page/word limit, the student will receive a maximum of half credit for the assignment.  
See full description of playcards further in the syllabus.

**\*\*\*Plagiarism is considered an act of Academic Misconduct.** You will be reported to the Dean and receive **a failing grade for the class** if plagiarism on this SIMPLE assignment is discovered.

Critical Thinking Papers: Critical Thinking Papers will reflect on the "Lessons of the Day" gained from class meetings and comparisons and contrasts will be made between Stage Combat training and the acting process. This assignment must be written in third person. This will be written in a 5-paragraph essay format.

3 scenes: Submit 3 scenes from dramatic literature that establish character relationships, a reason to fight, a fight, and a resolution. Be creative, look in new works or lesser done classics. We will create a list of plays that will NOT count for this assignment in class.

Theatre Actions post: Read about the Laramie Angels (<http://eatromaine.com/1/laramie-angels.html>) then research similar Theatre Actions staged regionally, nationally, or internationally that are positive and non-violent responses to tragedy. Do not list

benefit performances or theatre performances done for awareness. The intent is to find actions where people from local theatres immediately responded to a tragedy in service to the community members affected. Post the Theatre Action and comment on why you chose it. You must note 3 things:

1. The Event the Action responded to and the date of the event
2. The Action and the date(s) of the Action
3. What the purpose of the Action was and who it served

Required Viewing: *Yamaya's Belly*, *Blood at the Root*, *Dance 2023*, *BFA Dance Showcase* (SoTD coupons provided as part of the course fees).

Grad Student Teaching Day: Each grad student will lead a class period or portion of class. The focus of the class will be movement, improv, Michael Chekhov tools, or objective/tactic/obstacle work in relation to stage combat exercises or choreography. To be scheduled.

Undergrad "Play It Forward": Undergrad students must join the Facebook group "Play It Forward." Each student will invite a minimum of 2 people to the theatre who don't normally attend live theatre productions. Their night at the theatre must be documented and posted on "Play It Forward" by the final day of classes. Be sure your guests make a comment about the production & include your name so you can get credit. Also post a photo of you & your pal at the theatre. This assignment is to introduce NEW people to live theatre; don't cheat on this assignment by bringing people who regularly see you in your production work or who regularly (however infrequently) see theatre. To get full credit your guest must make a comment on the experience.

**Critical Dates:**

A separate course calendar will be provided in class.

## **Course Content/Outline:**

- I. Actor Preparation
  - A. Warm-ups
  - B. Stretches
- II. Partnering
  - A. Fight Distance
  - B. Eye Contact
  - C. Physical Listening
- III. Safety Elements
  - A. Eye-Contact
  - B. Distance
  - C. Partnering
  - D. Victim in Control
  - E. Repetition & Practice
  - F. Targeting
    - 1. Placement
    - 2. Displacement
    - 3. Reference
  - G. Redirection of Energy
- III. Weapon work: Unarmed, Armed
  - A. Stance
  - B. Footwork
  - C. Punches, Slaps, Chokes, Hairpulls
  - D. Kicks
  - E. Falls, Rolls
  - F. Elbow Attacks, Knee Attacks
  - F. Blocks, Avoidances
  - G. Kicks
  - G. Knaps
  - H. Reactions
  - I. Parries
  - J. Attacks
    - 1. Cuts
    - 2. Thrusts
  - K. Prises de Fer
  - L. Disarms
  - M. Wounds/Kills
- IV. Acting the Fight
  - A. Identifying Objectives
  - B. Identifying Obstacles
  - C. Identifying Tactics
  - D. Moment by Moment Exploration
  - E. Scene Work
- V. Written Assignments
- VI. Reading Assignments

## **CLASS POLICIES:**

**Attendance:** Students are expected to be in attendance daily and to be on time. Students are allowed 1 “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of a full letter grade (10%) from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course.

For Majors: Failure to attend this meeting will result in Artistic Probation.

Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

If you must miss a class meeting for any reason you must notify the instructor and your scene partner previous to the missed class, this does not “excuse” your absence this is simple professional courtesy.

**Tardiness:** Tardiness is disruptive to a class of this nature. Any tardiness will be recorded along with attendance. Attendance will be taken at the start of class. If you enter the room after the roll-call has been completed, you will be considered tardy. If you enter the room any time after 20 minutes of the official start of the class, you will be marked absent for that class day.

Three tardies equal 1 absence.

If a student plans to miss classes for religious observation, the student must notify this course's instructor by **Wednesday, January 18<sup>th</sup>, 2023**.

**Scenes:** Students are required to bring hard copies of scenes to class.

**Make-Up Work:**

- **Written Work** -- Late Critical Thinking Logs (CTLs) or Playcards will not be accepted. All other paperwork submitted after the deadline will receive an automatic -10% late penalty, plus an additional -10% late penalty for every calendar day beyond the due date.
- **Performance/Presentation Work:** Performance work must be presented on time. Work not prepared for the due date or a performance missed due to an unexcused absence will receive a grade of zero (0). In the event that an absence is known in advance, you must make arrangements to present performance assignments early.

**Written Work:** All papers and assignments must be typed and handed in on time. Late assignments and papers will not be accepted. **Students will accept a zero (0) for incomplete assignments (except CTLs) and assignments that are not turned-in on the assigned date.** Papers will be written in 12 point Times or Calibri font using double spacing. The instructor will not read papers that are late. All papers must be submitted no later than the beginning of class on the due date.

**Disabilities:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Click [here](https://disability.ufl.edu/get-started/) (<https://disability.ufl.edu/get-started/>) to get started with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.



### **Academic Honesty:**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code.](https://sccr.dso.ufl.edu/process/student-conduct-code/) (https://sccr.dso.ufl.edu/process/student-conduct-code/) If you have any questions or concerns, please consult with the instructor or TAs in this class.

\*Plagiarism is an act of Academic Misconduct.

\*\*You will be reported to the Dean’s office for plagiarism on summary of playcards (monologue selection is exempt from this).

\*\*\*Copying and pasting the work of your peers for your CTLs is considered plagiarism. If you do a simple cut and paste of another student’s work, you will receive a zero (0) for the overall CTL grade (10% of your final grade).

### **Other Classroom Expectations**

**Behavior:** Part of learning the acting process is also learning how to act in professional settings as a creative, in order to be able to fully explore the acting process you are encouraged to take “risks” while engaging in creative work. The classroom is a laboratory where artists learn and build confidence to fully commit to acting choices and scenes. All students are asked to preserve and uphold the “creative risk zone” of the classroom by encouraging in themselves and others a sense of exploration and appreciation for applying new information to creative projects. Vulnerability is achieved through trust and mutual respect. All are expected to participate in creating a space where one can be vulnerable and brave in rehearsals, exploration, and performance.

Your classroom and out-of-class rehearsal decorum strongly impacts the quality of instruction for you and your partners. Honor your work and the work of your partners and the art and craft of theatre. Honor the spaces in which we work by preparing the space for work and clearing it after you are finished working. Honor your work and the work of your partners by being off book by off-book dates, respecting your time and your partner’s time by being prepared for out-of-class rehearsals, being on time for out-of-class rehearsals, and ending on time.

**Creative Risk Taking/Discomfort:** To fully explore the acting process you are encouraged to take creative “risks” and test potential self-imposed limitations. The classroom is a laboratory where you should feel “safe” to fully commit to acting choices and scenes, new activities and processes. Discomfort is part of a learning and growing process – discomfort and resistance are often present when exploring something new or unfamiliar (you are encouraged to avoid labeling it as “bad” or “wrong”, instead consider it as “new” or “different”). Theatre addresses uncomfortable topics and will cause creatives to assess and confront preconceived notions. You are encouraged to explore and interrogate the discomfort through a lens of curiosity.

**Food and drinks (except water) are not permitted in class.** –If you have an access need that requires an accommodation, please let me know.

## **No gum.**

**Cell phones/electronic devices:** Silence or Turn off all cell phones and electronic devices. Do NOT leave them on vibrate. **If your cell phone rings in class be prepared to accept a mark of “tardy” for the day.** Three tardies equal 1 absence.

**In Class recording:** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Oner Code and Student Conduct Code.

**Course Evaluations:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Course Fees:** Associated fees can be found at <https://one.ufl.edu/soc/>, referencing the course number.

## **Campus Resources:**

### **Health and Wellness:**

- *U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter](#),

[We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

#### **Academic Resources**

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

**Grading/Evaluation:**

Your grades will reflect your attendance (see attendance policy for this course), participation and attitude in class, execution of exercises and assignments, commitment to the work, and over-all development in class.

- 10% Critical Thinking Log/Rehearsal Log
- 10% Tech Quizzes, written work, daily assignments
- 10% Playcards
- 10% Critical Assessment Papers (2)
- 30% Choreography/Scene Presentations
- 10% Tech. Presentation of Final Chor
- 10% Final Presentation of Chor/Scene- UA/R&D
- 10% Professionalism, Participation, Potential, 3 scenes, Teaching Day, Theatre Actions Posts

**Grade Scale:**

90.0-100 = A	85.1-87.9 = B+	75.1-77.9 = C+	65.1-67.9 = D+	0-57.9=E
88.0-89.9= A-	80.0-85.0 = B	70.0-75.0 = C	60.0-65.0 = D	
	78.0-79.9= B-	68.0-69.9= C-	58.0-59.9= D-	

Grading will be based on quality of work, application and understanding of vocabulary, completion of fully memorized choreography and scenes, and the student’s ability to express written and oral knowledge concerning the course topics.

\*Note all majors MUST pass with a C (70%) or better. Failure to achieve said grade will result in retaking the course in the future.

**Content Disclosure:**

In this course, we will cover content and materials that some may find difficult. It is important that in a theatre course we do not shy away from engaging with materials that may be controversial or challenging.. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

Content in the arts can sometimes include works, situations, actions, and language that can be offensive to some students on the grounds of sexual explicitness, violence or blasphemy. As the College of the Arts is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works on any of these grounds. The actor’s work is to learn how to perform characters that may have a different perspective than them. The work is challenging and uncomfortable, at times. Given this, the goal in the training is that actors feel safe physically, emotionally, and mentally in the work.

**WRITTEN ASSIGNMENTS**-- All assignments are to be typed & submitted electronically

**Playcards:**

12 pt. font (Times or Calibri), double-spaced

Include: 1) title, 2) author name, 3) date written, 4) plot summary—do an act and scene breakdown (500 word max), and 5) a monologue selection – include character name.

DO NOT tell me what the play is about. Rather, note the specifics of what occurs in each act and scene. What HAPPENS in the beginning, what EVENTS lead to the middle, what HAPPENS at the end, and how the play ends as the curtain falls. Be sure to introduce or describe who the characters are as you mention them in your plot summary. Write this in third person. All actions in plays are written in present tense.

The plot summary should be about 2 pages/500 words in length if done well, some classics may take a bit more space (3 page/750 word max for anything prior to 1700). Playcards that include summaries that exceed the page/word limit will not be graded. This means that exquisite editing must happen to have a complete yet succinct summary. \*\*MFA Students must read a DIFFERENT play than the one they are assigned in scene study class.

Type out, verbatim, the monologue you think would be one you could use in an audition. If there isn't a character that is appropriate for you, SPECIFICALLY note a pal or classmate who might be able to do the selected monologue (state the NAME of your peer). Consider age appropriate monologues/audition pieces.

This is an opportunity for you. Do not do a playcard for plays you are reading aloud or have read in another class nor a play you have been cast in. No musicals. No one-acts. Do NOT do a playcard for a production that you were in in the past. However, I do encourage that you be strategic.

Plagiarism is an act of academic misconduct.

**Critical Assessment/Thinking Papers**

Critical Assessment/Thinking Papers will reflect on the "Lessons of the Day" gained from class meetings and comparisons and contrasts will be made between Stage Combat training and the acting process.

500 word min.-1000 word max., No title page

12 pt. Times or Calibri Font

Double spaced (headings will be single spaced)

All papers are to be well-written.

Structure: These papers will include an introduction paragraph that will specifically state the thesis and the 3-5 main points to be discussed in the body of the paper. At least one complete paragraph will be used to support and describe each main point citing specific examples from the class, testimony, comparisons, etc. Transition statements from paragraph to paragraph will be used to help the document flow well. The final or concluding paragraph will restate the main points of the paper, rephrase the thesis, and end with a thought provoking statement. You are in a university and you must demonstrate university level writing skills. Expect this to be graded as an English Assignment. Use professional jargon. Avoid conversational, casual phrasing.

Be sure to provide support or examples for any claims or statements, provide mini-definitions for all professional jargon, provide mini-descriptions of class exercises mentioned. Proof-read your paper for clarity and organization.

Students will write in an academic manner using third person, do NOT use the first person narrative form. Do not use second person. Be strong and have conviction in your thoughts and work. With 500-1000 words, there is no need for "filler."

Papers that fail to meet the above requirements will receive a maximum grade of 75% for the assignment.

Take advantage of the university writing center if you need assistance in writing.

<https://writing.ufl.edu/writing-studio/>

**Basic Notes on Training:**

Do not be late.

Prepare the space before class begins. Clear all props and bags to one side of the room in a NEAT and orderly fashion. All blocks, mats, chairs, etc., must be against the wall, not placed in front of other objects.

When you get to class start your own warm-up.

Turn off cell phones. Do not leave them on vibrate.

Do not wear jewelry or watches. No hats. You will be asked to remove them.

Have all material and texts memorized and ready to work on assigned dates.

Do not wear baggy pants to train. No jeans.

The only food or drink allowed in the class/studio space is water. Do NOT bring your coffee to class.

Be respectful of the “boarders” of the classroom and of the presentation space. Only enter when you are ready to do the work.

Check UFL e-mail for class announcements.

Schedule appointments with me as necessary regarding the training and your work in class.

## Sample CTL Entry

CTL Submission #1

Aug XX, 20XX

Movement I

### 1. Observation (WHAT):

- Discussion
- Warm -Up
  - Activity
  - Activity
  - Activity
- Exercises
  - Activity
  - Activity
- Monologue Work
  - Activity

Note: this is only an example. The activities on a given day might not be “Discussion,” “Warm-Up,” Exercises,” Monologue Work.” Be sure to list the activities in the chronological order they were done and experienced in class.

### 2. Description (HOW): [OPTIONAL]

- Discussion — mini description
- Warm -Up— mini description
  - Activity— mini description
  - Activity— mini description
  - Activity— mini description
- Exercises
  - Activity— mini description
  - Activity— mini description
- Monologue Work
  - Activity— mini description

### 3. Critical Thinking/Lesson of the Day (WHY):

- When exploring character body, look at the abstract elements of images in order to inform exploration.

### 4. Application (WHAT IF):

- A. When going into some of the explorative work within acting it can sometimes be hard to grasp new concepts immediately. When working through cellular breathing I found that I wasn't able to connect the idea to my body immediately. However, after thinking about the image of thousands of little pores all over my skin I was able to drop my breath and start connecting.
- B. For my next rehearsal of *Miss Julie* I will use Shape Flow and cellular breathing along with at least 3 different abstract images to explore various choices in the scene.

Rehearsal Log #1

Date: X/XX/20XX

Time: 3:30-3:55

Location: G-12

My partner and I began rehearsal with a quick line pick up, going through the lines fast and not really paying mind to any particular blocking helped to start to give a playful mood to the scene. The next run through we played with only Spoke-like and Arc-like action which was interesting because Sasha chose mostly Arc-like, and I chose mostly Spoke-like. However, I did switch between the two worlds as I would deliver a punchline which added to the comedic beats of the scene. The final run of the scene was done with a combination of Shape Flow and various Effort State exploration. I found that taking my time and sustaining through Shape Flow made the Clown much more contained which was a funny contrast.

### Rehearsal Log #2

Date: X/XX/20XX

Time: 9:00-9:30

Location: My Room

Going through my script and scoring out the lines I wanted to create a contrast to the comedic nature of the Clown. By removing the set up and punchline of the jokes through opposing movement choices I found that I could accomplish just that. Playing around with Effort Actions I was immediately drawn to Wring and Press because they gave a much more immediate and stronger feel to the scene. While playing with Shape I discovered pin-like and ball-like were fun to put adjacent to one another because my entire body posture is forced to change with the transition between the two. Finally the States that were chosen gave me the option to play with flow especially Bound which I have found gives such a contained sense of fun to my character.

**Contemporary Theatre Factoid:** Kenny Leon is an American director whose credits include Broadway and Regional theater. He recently directed *American Son* on Broadway. It is a new play by Christopher Demos-Brown, starring Kerry Washington. He has won a plethora of prestigious awards. The most well known is his Tony award for “Best Direction of a Play” for his Broadway rendition of *A Raisin in the Sun*. And in addition, under his direction for the Broadway rendition of *Fences*, Viola Davis and Denzel Washington won respective tony awards for “Best Performance for Female/Male in a Play”. He also recently received the Abbott award for his lifetime of work as a director. This award is presented from the Stage Director & Choreographers Foundation.



**Complete BOTH the top and bottom portions. Detach and return to instructor:**

This is to acknowledge the receipt of the syllabus and course calendar for Stage Combat, Spring 2023.

I have read and understand the class policies: Attendance, Academic Misconduct, Clothing, Professional Behavior, Food and Drink, Cell phones/Electronic Devices, and Written Work.

I understand my responsibilities as a participant in this class.

I am aware of the various assignments and the due dates of written assignments.

I understand that this is both a physically and mentally rigorous training class in the art, craft, discipline, and history in regard to theatre.

I, \_\_\_\_\_, by signing this "contract" acknowledge receipt and responsibility of the information regarding the syllabus and course content for Stage Combat, Spring 2023.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
date

\_\_\_\_\_  
Instructor Signature

\_\_\_\_\_  
date

---

This is to acknowledge the receipt of the syllabus and course calendar for Stage Combat, Spring 2023.

I have read and understand the class policies: Attendance, Academic Misconduct, Clothing, Professional Behavior, Food and Drink, Cell phones/Electronic Devices, and Written Work.

I understand my responsibilities as a participant in this class.

I am aware of the various assignments and the due dates of written assignments.

I understand that this is both a physically and mentally rigorous training class in the art, craft, discipline, and history in regard to theatre.

I, \_\_\_\_\_, by signing this "contract" acknowledge receipt and responsibility of the information regarding the syllabus and course content for Stage Combat, Spring 20202.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
date

\_\_\_\_\_  
Instructor Signature

\_\_\_\_\_  
date